The Magic Lantern Gazette

Volume 7, No. 1 *Fall 1995*

1996 CONVENTION

27-30 JUNE 1996

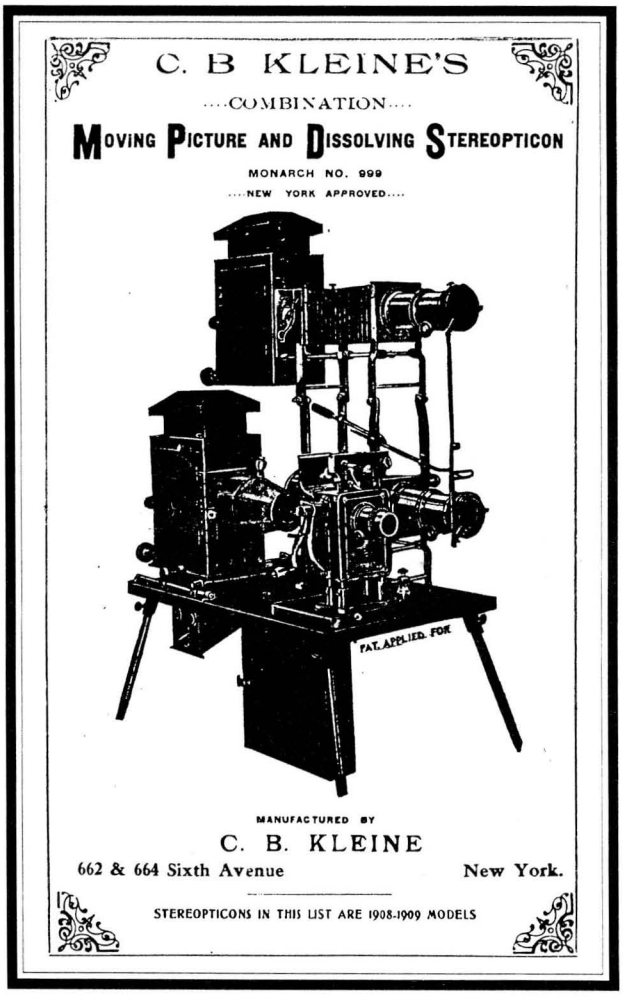
Plans are well under way for the Seventh International Convention of the Magic Lantern Society of the United States and Canada, to be held in San Diego, California, on the weekend of 27-30 June 1996.

The Convention Steering Committee consists of Ralph and Judy Shape, Don and Mike Curran, and Homer and Betty Peabody.

The venue selected for the convention is the Quality Resort Mission Valley, San Diego. Already about sixty members have expressed interest in attending; a great many also responded to the committee's call for programs, with the result that the committee is in the enviable position of having more program offers than time slots.

The two full days of programs will include a market and twenty to twenty-fve presentations. You can look forward to performances by Terry Borton's American Magic-Lantern Theater, Dick Balzer, and many more! The committee has planned a glamorous Saturday evening banquet, and the convention will conclude with the always exciting ML Auction featuring auctioneers Dick Balzer and Larry Rakow.

A mailing from the committee should have reached you in November. Respond quickly to reserve your space for a weekend of enlightenment and magic lantern revelry!



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Vice President Larry Cederblom
Secretary/Treasurer Robert Hall

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One Year Dues:
$20 Regular member
$25 Institutional Member
$25 Commercial Member

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from the editors' keyboard

This is our first foray into international editing, and we are very excited that the officers of the Magic Lantern Society of the United States and Canada (MLS*USA/CAN) invited us to take on the job of editing *The Magic Lantern Gazette*. We are grateful to recent editors Joe Koch and Larry Cederblom, who have helped us get a good start by sending us articles, encouraging notes, and diskettes with graphics (which will figure more prominently in the publication when we have learned more about our software and hardware—and recovered from computer crashes!). Our software and knowledge seem constantly to evolve, so expect the look of the *Gazette* to evolve as well.

We will continue to bring you news about the forthcoming convention from the 1996 convention planners. Be sure to watch the post for mailings from the committee.

In this issue, you will notice articles written under the bylines of fellow members of the MLS*USA/CAN. We are grateful for the submissions and optimistic that many of you will contribute ideas and articles from your experiences collecting, studying, and performing in the world of the magic lantern. We would like to reprint antique magic lanternalia that would be of broad interest to the membership. Please send suggestions to the editors for consideration. We also hope to hear news about the magic lantern activities of members near and far.

If you note errors in these pages, or have ideas about the *Gazette's* content, please drop us a line. If your address label is incorrect, please let us know. And if you didn't receive a 1995 membership directory, your membership has lapsed. Please send your membership dues to treasurer Bob Hall, so you won't miss out on upcoming publications and the 1996 convention!

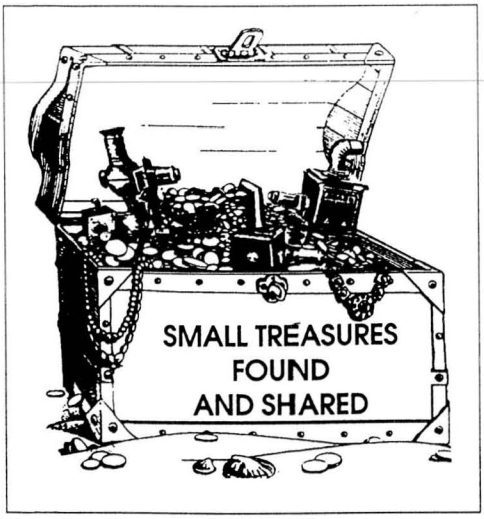
Margaret Bergh Nancy Bergh

THE *GAZETTE* IS BACK!

by Jack Judson

Due to unforeseen production problems too numerous to mention, a regrettable delay in publishing *The Magic Lantern Gazette* has occurred. The good news is that Margaret and Nancy Bergh have agreed to take over the editorship of the *Gazette,* and everyone can look forward to a resumption of a reasonably regular publication schedule. In addition, we hope to continue to reprint some of the older original materials, as we have done in the past.

(Continued on page 3)



Lears' Magical Lantern Collection

Christie's South Kensington will auction Doug and Anita Lear's collection of lanterns, optical toys, printed materials, and slides in London on 18 January 1996. Each of our members will receive a postcard , and I believe that our members may receive the catalog at a special price, presumably if mentioning membership. All mailing will be by Christie's, as the Magic Lantern Society of the United States and Canada is not involved in the sale.

Magic Lanterns?

The old saying "Hope springs eternal, but reality dries up the spring" seems true even in the lantern world. Three recent sightings reinforce this adage.

I received a letter from a company named Silver Pixel Press in Rochester, New York, that reads in part ". . . As you know, Silver Pixel Press, a division of Saunders Group, publishes Magic Lantern Guides and KODAK books." Well, I called them up right away and that is the name of their publication all right, but with no relationship to the magic lantern. Marti Saltzman of that company was apologetic, and I am writing a brief piece to clear up future advertising material.

Next came a catalog (Summer 1995) from Egghead Software that, on page 39, advertises a new interactive software by Sierra On-Line; the headline blares, ***"Curiosity may be the death of you in Phantasmagoria."*** Shucks! On further reading, this interactive seems a mere ghost story seemingly unrelated to the magic lantern, although the product is "the result of studio filmmaking . . . ." If you buy the thing, write to the editors to relate if anything more exciting occurs.

"Light up a dark corner with a magic lantern," advises *Better Homes and Gardens,* in its article "Decorating with Paper" (August 1995), page 105. The only "magic" involves crafting a shade to transform a candlestick lamp into a piece of kitsch.

Ballantine Boner

A 1994 book, *Ancient Inventions*, by Peter James and Nick Thorpe, (New York: Ballantine Books, 1994, ISBN O-345-36476-7), contains, on page 616, an article about magic lanterns. Here is a quote from the article: "The magic lantern, or zoetrope [!], is little known today, but it amazed and delighted audiences in Victorian drawing rooms. It also led, in the twentieth century, to the invention of the slide projector and the cinema. In its final form the zoetrope was a cylinder-shaped canopy of thin material suspended over a lamp. Vanes placed at the top caught the hot air rising from the lamp and made the cylinder rotate slowly. . . . In 1868 Mr. W. B. Carpenter, the vice president of the Royal Society of London, stated with some confidence that the magic lantern had been invented by Michael Faraday, the famous pioneer of electricity, as recently as 1836. He was certainly wrong, as one John Bate had already written about the zoetrope early in the seventeenth century. However, even Bate was merely describing a device long known elsewhere."

James and Thorpe, the two Britishers who wrote this book, obviously have no idea of what they are writing about, and the article does not improve as you read further. It is unfortunate that such rubbish is published, since it will undoubtedly misinform people who read it. I sent a copy to Mike Smith, and he agreed with my assessment and, I believe, may have written the publisher. If the content of the one article is so much in error, can any of the rest of the book be relied upon for good information? Maybe not.

Jack Judson

Editors' note: Jack was in a serious and debilitating auto accident 3 July 1995. Therapy sessions are still part of his routine, but he reports that—although recovery is slow—he is on the mend.

Sherlock Holmes: A Dissolving View

by Margaret Bergh

Dissolve #1

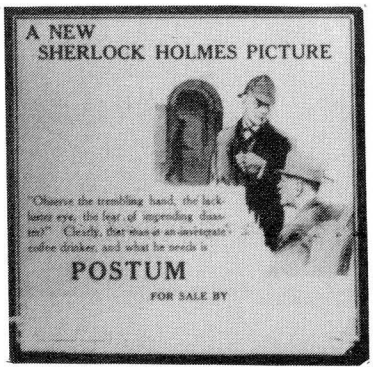
The University of Minnesota sponsored the international conference *Sherlock Holmes & John Bennett Shaw: The Detective & the Collector*, 13-15 October 1995, to dedicate and celebrate the recently acquired John Bennett Shaw Library of Sherlock Holmes. The University is now the largest repository of Holmes bibliographic materials and Sherlockiana in the world.

The Holmes materials are housed at Wilson Library, in the department of Special Collections and Rare Books, where a wonderful exhibition of items from the John Bennett Shaw Library is on display through 22 December.

In the exhibit is a poster depicting the famous detective and the good Doctor Watson, as they observe the trembling, debilitated figure of "an inveterate coffee drinker." "What he needs is POSTUM," prescribes Holmes—a lightning-like deduction that changes our focus from the Shaw collection to the matter of Sherlock Holmes's appearances in slides and magic lantern literature.

Dissolve #2

Postum was a coffee substitute invented in 1895 and marketed by Charles W. Post, of Post cereals fame. In fact, Postum was a cereal product, a concoction of bran, wheat, and molasses. The Sherlock Holmes advertising campaign (probably circa 1916) evidenced by the poster in the Shaw Collection also made its way into American theaters by means of the Postum advertising slide pictured below.



Sherlockian iconography takes a myriad of forms. The Kansas City Slide Company (Kansas City, MO) laid the groundwork for the May 1915 appearance of "The World's Greatest Scientific Detective" —dubbed "Surlucko"—in its trade paper *Slide News: A Monthly Magazine Devoted to the Interest of the Motion Picture Show Man.*

An April 1915 coming-attraction notice heralds the caricature Surlucko, portrayed as hot on the trail of the villains "Poor Business" and "Hard Times." Surlucko peers from the magazine cover, then tracks down "feet tracks" and thinks "some thunks."[1] (Now *that's* elementary!)

Unfortunately, since the April number is the only issue of *Slide News* we have seen, we cannot prove that Surlucko showed up in May 1915 (or subsequent issues) nor define the role he played for the Kansas City Slide Company.

Can YOU solve the mystery of Surlucko? Where are copies of *Slide News* to be found?[2] Do you know of other examples of Sherlockian appearances in lantern slides or related materials? Please send to the editors illustrations, documentation, and details of your discoveries.

(Continued on page 5)

Read Page 14

—*Surlucko*

Slide News

A Monthly Magazine Devoted to the Interest of the Motion Picture Show Man

Vol. 4 APRIL, 1915 No. 4

THIS IS SURLUCKO! The World's Greatest Scientific DETECTIVE He'll arrive next month WATCH FOR HIM.

PUBLISHED AT KANSAS CITY, MO., U. S. A.

14 Slide News

Ah! Ha! A Feet Track

But Whose ? That's the Inquiry- Whose?

Let Me Cogitate, Let Me Think Some Thunks

It's Barrel-ly Possible But I Must Not Speculate

Fresh Tracks Ha! I Am Getting Warm

?

There's Some Class to This Clue

?

I See Them! Two? Ha! Watch Me!

Keep Your Eyes on SURLUCKO!

He Comes! Next Month

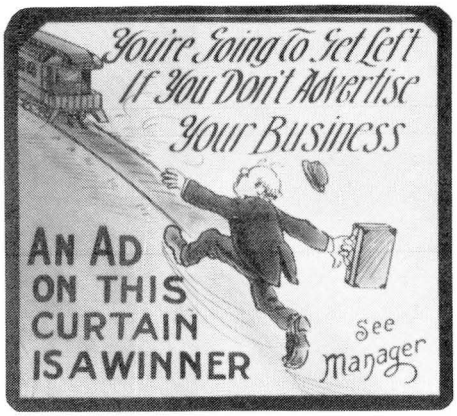
Illustrations from the Marnan Collection

(Continued from page 4)

In the Case of Laterna Magica, one conclusion appears inevitable: when the game is afoot, lanternists surely will recognize within themselves a phantom Holmes in pursuit of magic lantern clues and ever more magic lantern adventures.

Notes:

1. *Slide News* 4 (4): 14-15.
2. A library search shows that the trade journal *Slide News* does **not** appear in any of the following sources: *National Union List of Serials* (NULS), *Minnesota Union List of Serials* (MULS), *Research Libraries Information Network* (RLIN), or Online Computer Library Center (OCLC).



KOCH'S KLIPPINGS

Joe Koch has sent the following cuttings from the press:

MATE WANTED ??
Meet single antique dealers & collectors on your own wavelength; nearby [Brooklyn] or in New York City; Women no fee."

Koch's Komment: Perhaps we should establish a dating service for the MLS?

FOR SALE:
Bausch & Lomb glass slide projector Mod C, 1913, $1,000.

Koch's Komment: I wonder if he sold it?

ANTIQUE--YET MODERN--ART

SIGMAR POLKE'S "LATERNA MAGICA"

by David Brooke

During the summer of 1995, the Walker Art Center in Minneapolis, Minnesota, mounted an exhibition that has an interesting, if slightly tenuous, relationship to the magic lantern. The show, *Sigmar Polke: Illumination*, contained all forty-five of the contemporary German artist's "Laterna Magica (Magic Lantern) Series 1988-1994": large, double-sided paintings on transparent polyester fabric, which were installed as a free-standing labyrinth. To quote from one of the Walker's exhibition publications, "these windowlike paintings interweave appropriated images from folktale illustrations and popular culture with colored synthetic lacquers."[1]

Polke's acquaintance with earlier lantern slides can probably be presumed, especially as he is a collector of books and various ephemera as sources for imagery. The closest visual correspondence to slides in his work here is to be found in two brightly colored narrative sequences. The first of these shows overpainted illustrations from the saga of Mother Hubbard and her dog, and the second, the adventures of a "meteor-man" who, after colliding with the earth, does his best to sew the fragments back together.

The essay in the accompanying catalog[2] was written by the Walker's chief curator, Richard Flood, after several meetings with Polke, and was, apparently, well received by the artist. The essay bears the title *A Simple Tale* and makes several references to the history of the magic lantern. Divided into eight short chapters, the *Tale* is basically a series of impressions of, and musings about, the paintings in the "Laterna Magica" series and the "magician" who created them. As such it is quite eccentric and very readable—even for rather down-to-earth lanternists, who, naturally, will learn more about Polke than their avocation.

Let me give you a few examples. The first chapter, "The Amber Room," is based on a conversation with the artist in a Minneapolis cafe, during the course of which, "speculation as to the origins and properties of fossils" leads Polke into a discussion of the famous transparent chamber commissioned by Frederick the First in Potsdam (p. 9). "The Warehouse" describes the uncrating of the "Laterna Magica" paintings in Cologne in 1994: it contains some kaleidoscopic evocations of their imagery and color and focuses on Mother Hubbard and the meteor-man, in particular. The history of the magic lantern is discussed briefly in "The Library" and is related to the windows of Chartres ("when a different kind of projection raised bowed heads toward the heavens") in "The Cathedral" (p. 34). In "The Studio," the ghosts of the old glass painters—in a sense, the first slide artists—gather around Polke as he experiments with what might be called the alchemy of painting and begins the "Laterna Magica" series. It should be noted that Polke himself studied glass painting as a young man and that he has been something of an alchemist, creating pictures in the 1980s that changed color with temperature and humidity.

I did not see the exhibition myself, so I have had to approach it through Richard Flood's essay. Polke's concern with transparency, light, and shifting color—and his often grotesque and witty imagery—link him in many ways with magic lantern traditions. Indeed, after reading *A Simple Tale* and talking to someone who worked on the exhibition at the Walker, I felt as if I had missed a phantasmagoria show. While I cannot recommend the catalog as a must for every lanternist's library, I thoroughly enjoyed it.

If you would like to order the exhibition catalog, *Sigmar Polke: Illumination,* by Richard Flood (Minneapolis: Walker Art Center, 1995), ISBN 0-935640-45-2 (paperback), send inquiries to the Center Book Shop, Walker Art Center, Vineland Place, Minneapolis MN 55403; FAX (612) 375-7565; or telephone (612) 375-7633 (Center Book Shop) or ask for Robert Brake at (612) 375-7638 (Tuesday-Friday) during business hours. The initial edition was sold out, but a reprinting is anticipated. The price is US$17.95 plus postage & handling fee of $5.00 ($8.00 foreign).

OTHER SIDE LIGHTS ON POLKE'S "LATERNA MAGICA"

by Margaret L. Bergh

From the exhibition: *Sigmar Polke: Illumination.*
Private Collection. Photo: Glenn Halvorson, Walker Art Center.

ON WITH THE "*LATERNA MAGICA*" SHOW: ADVENTURES IN FABRICATION

The Walker Art Center exhibition included nearly fifty paintings from Sigmar Polke's "Laterna Magica" series, the largest installation of these works to date. One of the paintings was borrowed from a collection in San Francisco; the rest belong to the artist. All are untitled, so the works stood on their own, without any individual identification.

To *stand* on their own, however, took some doing. Historically, magic lanterns took images painted on small (sometimes multi-layered) glass slides and projected those images, enlarged, "onto billowing clouds of smoke, layers of waxed gauze, or cotton sheets."[3] Here, Polke himself appears to have served as the *magnifier/projector* of his transparencies.

The double-sided paintings were executed on large, "sheer and at times iridescent 'screens'"[4] of "stretched, transparent polyester fabric."[5] The transparencies were (appropriately) framed in wood, but with no supporting stretcher bars behind them, because they were intended for double-sided viewing. Museum fabricators constructed wooden armatures to custom-fit each painting in a sliding series of panels that could be pieced together and maneuvered into various labyrinthine configurations devised on site by the

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artist and staff. Within the large gallery, several smaller, room-like configurations were designed, with strings of images snaking around, suggestive of a maze.

With *illumination* conspicuous in the exhibition's title and integral to its contents, lighting design was a priority in the installation process, and it proved to be a challenge. The concept was to provide ambient light from the ceiling to illuminate each and every painting from the front and the back simultaneously, without spotlighting any of them. Considering the variously angled positions of the paintings and the complexity of calculating the appropriate types, amounts, and placement of lights in the gallery, the resulting achievement of ambient lighting was particularly praiseworthy.[6]

PANORAMIC VIEWS: A PANEL OF FOUR TALKING HEADS POLLED ON POLKE

On 7 May 1995 Chief Curator Richard Flood moderated a panel discussion held in conjunction with the *Sigmar Polke: Illumination* exhibit at the Walker Art Center. The following scholars and critics were called upon to project their views: Ann Temkin, Curator of 20th-Century Art, Philadelphia Museum of Art; John Paoletti, Professor of Art History, Wesleyan College, Middletown, Connecticut; Charles W. Haxthausen, Professor of Art History, Williams College, Williamstown, Massachusetts; and Gary Garrels, Chief Curator, San Francisco Museum of Modern Art.

Ann Temkin placed Sigmar Polke in the context of his colleagues and peers in Germany in their attempts to define for themselves what art—and painting, in particular—should be. They belong to a generation born in the eras of the Third Reich and communism-versus-capitalism and exposed to doctrines of state arts that were, by turns, officially acceptable, then taboo. Polke was born in 1941 in a part of Poland that then belonged to East Germany. His family escaped to the West when he was twelve and settled in Düsseldorf, where he attended art school, after earlier studies in glass painting (much stained-glass restoration work followed the war). The socio-economic contrast provided by Western consumerism and commercialism had a profound impact on the young artist, whose paintings in the 1960s were akin to American Pop Art, even then transferring commercial "photographic preordained imagery" to the canvas. Polke was particularly influenced by photography and chose to explore relationships between painting and photography. To Polke there could be no single approach to a definition of art—no one answer, no static solution—and no need to look for a single message.

John Paoletti characterized Polke's concept of *modern art* painting as a grab bag of styles accessible to the artist, including elements appropriated from other eras—elements "replicable and floating free." Folkloric images appeal to Polke for their pervasiveness in cultures as well as in art; again, they are "endlessly reproducible."

Polke looks at artistic concepts of *space* and *surface* in a special light. Renaissance painters were able to create an illusion of space with techniques that drew viewers into a painting, or they chose devotional images that were designed to separate viewers from their mundane existence and move them into a spiritual world of art. Sigmar Polke uses an "Alice in Wonderland" approach, asking how does one get *through* the surface into that other world of the artist's devising. One answer he has found is to use film (in its sense of *transparent medium*) as the painter's surface. The transparent film allows us to see painted image and color—or multiple, even overlapping images and colors—and, in addition, things *beyond* the transparency, as if viewing a "window" of art. Inside out or outside in, the window itself presents possibilities for two-sided imagery, with paint or other materials applied to both surfaces of the transparency. Illumination adds further complexities relating to light and what becomes visible—from various points of view—on the surfaces and in the spaces beyond.

Charles Haxthausen brought up the debate over painting versus photography: why bother to paint, given the existence of photography "in an age of technical reproducibility?" He suggested that we should reanalyze the relationships among such artistic endeavors as photography (the camera work and subsequent processes), working with the photographs themselves (materials and images), and painting—especially with respect to artists like Polke, who have

(Continued on page 9)

engaged in all three. Polke makes a practice of "appropriating" reproducible images, and yet he affirms the importance of uniqueness by his treatment of subject matter. (Images lifted from popular print media, for example, may be reproduced in minute dot/screen-print detail, but each Ben Day dot in the final product is laboriously painted by hand.)

Haxthausen also contended that Polke's work asserts "the materiality of painting." Color, for instance, is not simply color, but matter—ground, homogenized, and put into tubes. Polke's experimentation with and use of a variety of substances—including toxic pigments, synthetic resins, and unstable chemical compounds—show not only his fascination with the alchemical processes of his art but also his emphasis on the identities, properties, and textures of the physical materials. Even the play of light reflecting from and passing through transparencies reasserts the materiality of the paintings, with respect to the nature and optical qualities of the surfaces (and substances) involved.

To **Gary Garrels,** "the storyteller side of Polke" is revealed in the artist's transparencies and "Laterna Magica" series of paintings. One descries "comic book" qualities to imagery that make manifest to the eye "the vernacular by which stories are told." Yet, despite such cultural common denominators, our individual interpretations of the stories and reactions to the paintings, generally, come through the intangible spaces of our own minds, memories, and imaginations—emerging at least as much from what we focus on from within ourselves as from what is put in the painting by the artist.

Painting, Garrels concluded, may be the most traditional medium, but Sigmar Polke's production exhibits a lively reinventiveness in an era of art characterized by a capacity for endless reproducibility. For Polke, "painting is not dead—painting continues to have a peculiar allure and significance." It is an antique—yet unquestionably modern—art.

WANTED: MORE LIGHT ON OLD MOTHER HUBBARD AND HER DOG

You probably know that Old Mother Hubbard went to the cupboard to fetch her poor dog a bone; but do you remember the rest of their comic adventures? Polke's "Laterna Magica" paintings relating to Mother Hubbard and her dog are based on the following portions of the nursery-rhyme saga:

She went to the baker's
To buy him some bread;
But when she came back
The poor dog was dead.

She went to the undertaker's
To buy him a coffin;
But when she came back
The poor dog was laughing.

She took a clean dish
To get him some tripe;
But when she came back
He was smoking a pipe.

She went to the alehouse
To get him some beer;
But when she came back
The dog sat in a chair.

. . . . . .

She went to the hatter's
To buy him a hat;
But when she came back
He was feeding the cat.

. . . . . .

She went to the seamstress
To buy him some linen
But when she came back
The dog was a-spinning.

She went to the hosier's
To buy him some hose;
But when she came back
He was dressed in his clothes.[7]

Regarding Polke's "Laterna Magica" series, Walker Art Center publications make no mention of Mother Hubbard by name. One handout refers to the Mother Hubbard narrative sequence as the "one about a woman and the dog she trains as if it were a family member."[8] Richard Flood terms it "an elliptical tale . . . . a pathetic pas de deux." Certainly there is ellipsis in Polke's rendering of the tale, with its piecemeal representation of the verses; but the rhymes are so embedded in Anglo-American popular culture that it does not take a Sherlock Holmes to identify the story. Anthropomorphism is commonplace in traditional nursery rhymes and fairy tales. Flood, in his own elliptical metaphrase of Polke's paintings, intimates "a union doomed with the promise of codependency. . . . Domestic enslavement masquerades as canine gentrification. Always, the woman hovers. Always,

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the pet-consort performs . . . ."[9] Here we have it: the popular, recognizable folkloric motif, translated and amplified by the artist, then sifted by the viewer through a personal mesh for his singular interpretation. (I am, however, reminded of the cautionary note by the authors of *The Annotated Mother Goose* that—while "this is all very exciting, and much of it . . . true— . . . some students may, perhaps, have been a little overzealous in reading meaning into rhymes where no meaning was ever intended."[10])

For this narrative sequence of paintings, no source of Polke's imagery is specified. He may have taken it from a book or, possibly, from a series of children's magic lantern slides, or he may have made his own freehand adaptation. The fundamental imagery in Polke's transparencies is reminiscent, however, of children's lantern slides.

For comparison, Bob and Sue Hall have sent me color-photocopies of slides of *Old Mother Hubbard and Her Dog* from their collection. Eight 3-1/4" x 3-1/4" glass slides constitute one partial set of vividly (almost garishly) colored lithographed images within circular black mats. These focus on a multi-talented, fluffy, white dog (a samoyed?), with less emphasis on an occasionally bespectacled, slightly morose Mother Hubbard. Both appear ensconced in a cottage amply furnished with brightly striped upholstery and fine tablecloths. The Halls' other set of twelve slides (but lacking slide #6) is neat, not at all gaudy. The 3-1/4" circular glass slides in wooden mounts (approximately 4" x 7") are painted in more subtle hues and depict a more genial cast of characters. The dog looks like a foxhound or harrier, the dame plays a balanced role in the action, and the artwork conveys a sense of liveliness and rhythm, with the whole sequence faithful to the original story. However, the images in Polke's version of *Old Mother Hubbard and Her Dog* are not based on either of the

(Continued on page 11)

From the exhibition: *Sigmar Polke: Illumination.*
Private Collection. Photo: Glenn Halvorson, Walker Art Center.

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Halls' two sets of magic lantern slides.

If you have knowledge of—or additional examples of—lantern slide materials relating to *Old Mother Hubbard and Her Dog,* the editors would appreciate hearing from you. We hope to pursue the matter of this popular children's nursery-rhyme set in the next issue of *The Magic Lantern Gazette.* Please send illustrations and copies of source materials, if at all possible. We would like very much to learn about the various kinds and designs of slides, as well as accompanying texts, notes on slidemakers and performances, or related matters. Please send your contributions as soon as possible!

Notes:

1. Walker Art Center, "An Audiovisual Introduction to *Sigmar Polke: Illumination*, Presented in the Walker Art Center's Information Room."
2. Richard Flood, *Sigmar Polke: Illumination* (Minneapolis: Walker Art Center, 1995).
3. Walker, "An Audiovisual Introduction," p. [4].
4. Flood, 42.
5. Walker Art Center, "Walker Exhibition to Showcase theWork of German Artist Sigmar Polke" (press release, 7 April 1995), 2.
6. The author wishes to acknowledge the assistance of Siri Engberg, Curatorial Assistant at the Walker Art Center, in providing information both for this article and the one by David Brooke.
7. William S. Baring-Gould and Ceil Baring-Gould, *The Annotated Mother Goose* (New York: Bramhall House, 1962), 111-13 [emphasis added]. *The Comic Adventures of Old Mother Hubbard and Her Dog* was first published by John Harris, London, 1805 (p. 109).
8. Walker, "An Audiovisual Introduction," p. [4].
9. Flood, 14.
10. Baring-Gould, 13.

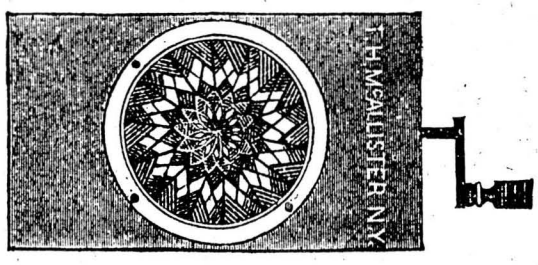
VARIATIONS ON A KALEIDOSCOPICAL THEME

In *Duo-Art Piano Music: A Classified Catalog of Interpretations of the World's Best Music Recorded by More Than Two Hundred and Fifty Pianists for the Duo-Art Reproducing Piano* (New York: Aeolian Company, 1927), two works are found with the title "Kaleidoscope."

> Piano roll no. 6845-8, "KALEIDOSCOPE, Op. 40, No. 4," was recorded by Josef Hofmann. "Happily named is this brilliant and fascinating masterpiece of Mr. Hofmann's own composition. It is a veritable Kaleidoscope of flashing tonal colors of prismatic brightness, vividness, and clear purity; and these shafts and shapes of many hued brilliance are deployed, combined, dissolved and recombined in a succession of harmonic patterns of absorbing interest and captivating beauty" (p. 122).

> Piano roll no. 67508, "KALEIDOSCOPE, Op. 18: The Rocking-Horse; The Hurdy-Gurdy Man; The Old Musical-Box; Punch and Judy Show; Lament to a Departed Doll; March of the Wooden Soldier," composed by Eugene Goossens, was recorded by Sally Hamlin (p. 348). Agnes Moore Fryberger, educational director of the St. Louis Symphony Orchestra, selected this piece for the catalog classification "Children's Hour with the Duo-Art," as one of the "pieces with titles which suggest a story, and therefore call for imagination" (pp. 406-7).

Optical-toy lovers, do we have a cereal for you! The Kellogg Company has introduced *KALEIDO Rice Krispies*—"Great for Colorful Snacks!" (Is it an optical illusion, or do we see *KALEIDO Rice Krispies Treats* being served at a Northwest Corner potluck?)



CHROMATROPES,
OR ARTIFICIAL FIRE-WORKS.

These Slides are singularly curious, the effect being very similar to that of the Kaleidoscope. The pictures are produced by brilliant designs being painted upon two circular glasses, and the glasses being made to rotate in opposite directions. An endless variety of changes in the pattern are caused by turning the wheel—sometimes slowly—then quickly—backward and forward.

T.H. McAllister, *Catalogue of Stereopticons, Dissolving-View Apparatus and Magic Lanterns* (New York: T.H. McAllister, November 1882), p. 63.

NEW LAMPS FOR OLD: An Update

By John A. Davidson

Since publication of my article "New Lamps for Old" in the *Magic Lantern Gazette* 5 (1): 1,4-11 (Spring 1993), several readers have raised questions concerning the installation of modern light sources in the historic lantern. The most common questions dealt with the following topics.

Reflectors

Most historic lanterns that employed gas or oil lamps were fitted with spherical reflectors, as were some—but not all—lanterns that employed incandescent electric lights. For reasons to be discussed later, limelight and arc light lanterns generally did not have such reflectors.

To understand how a spherical reflector works in a lantern, consider the sketch of an ideal lantern shown in figure 1.[1] A point source of light is shown at *C*, and light is collected by the condenser over the angle *ABC*. A spherical mirror is a section of a sphere and is characterized by a single focal point that is the center of that sphere. Any light coming from the center point is reflected by the mirror and sent back to the focus.

If we position a spherical mirror behind our light source so that the point source *C* lies at the focal point, any light from source *C* that strikes the mirror along the surface *A'B'* will be returned to the focus. In a perfect optical system, the net increase in light passing on to the condenser would be zero, because the source at *C* would reabsorb the light returning from the mirror. In practice, however, if we tilt the mirror slightly—so the returning light does not hit the source directly but "just misses"—we can increase the screen brightness from 30-75% with a properly chosen mirror. This increase in brightness is obtained at the price of making the light source broader: there are now two side-by-side, closely spaced light sources instead of one. This has implications with respect to the *quality* of the image on the screen.

For maximum effectiveness, the mirror should extend 15-20% beyond *A'CB'*. Note that the mirrored light must completely fill the condenser aperture *ACB*. Clearly, the longer the focal length of the spherical mirror, the larger—and hence more expensive—the mirror must be.

Light sources fall into two extreme classes: *point sources* and extended or *diffuse sources*.
A point source, as was implied ear-

(Continued on page 13)

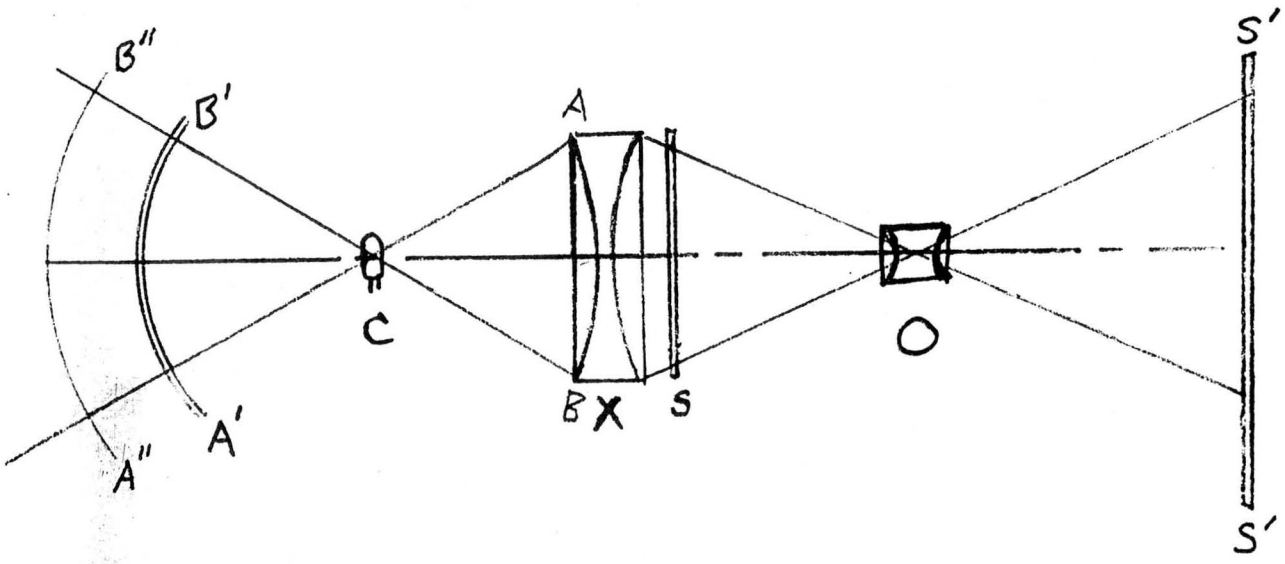


Figure 1. Ideal Magic Lantern
C = Light Source. *ACB* = Condenser Acceptance Angle. *A'CB'* = Spherical Mirror Surface.
X = Condenser. *O* = Projection Lens. *S* = Slide. *S'S'* = Projection Screen.

lier, is an "artificial star," with the light emitted from a very small area. Examples of light sources which approximate a point source are the carbon arc light, limelight, high-pressure mercury and xenon arc lamps, and the tightly coiled filament quartz iodide lamps that were recommended in Part I as being suitable for the antique lanterns.

Diffuse sources include frosted incandescent electric lamps and flames of all types. Admittedly, the classification is somewhat arbitrary, as a candle flame from a distance will appear as a point source; but—for lantern practice—the examples given are appropriate. Diffusion of light in the lantern also may be achieved by placing a piece of opal glass behind the slide; the result is almost perfect diffuse illumination of the slide, along with a very low screen brightness.

Regardless of differences in screen brightness, use of point sources in the lantern results in images of *higher contrast* than those obtained using diffuse sources. The difference in *contrast* (which should be as high as a factor of three) is due to the *Callier effect*—differences in response of developed photographic images to direct versus scattered or diffuse light. The use of diffuse light results in *lower contrast* but minimizes the presence of scratches and flaws in the slide. Slides illuminated with a point-source condenser system are crisper and exhibit higher contrast.[2]

The choice is, perhaps an artistic one; but it is the author's opinion that antique slides look better using a light source that approximates a point source (such as the recommended quartz iodide lamps).

The use of a reflector tends to extend the source and, because of that diffusion, to reduce somewhat the contrast of the slides—which may be considered a desirable effect. In the related field of 35mm motion picture projection, for example, some writers in the 1930s felt that the use of a relatively large, square filament grid lamp gave an "agreeable softness" to the image and that "harsh contrasts" were eliminated—i.e., that more diffuse lighting was preferable.[3]

In summary, in the case of the antique magic lantern, use of a reflector with a suitable tightly coiled quartz iodide lamp (such as was recommended in Part I) will increase screen brightness and slightly extend the source—and, thus, slightly soften the image.

If an antique lantern lacks a reflector, however, to add one may become expensive. Furthermore, since the bulb recommended in Part I gives adequate illumination without a reflector, it is this author's opinion that to add one would not be worth the trouble and extra expense. Remember, also, that slide conservation dictates that lantern light be kept as low as practical. If one uses a 200-watt quartz iodide lamp without a reflector; in one minute of projection, a slide is exposed to an amount of light equal to or exceeding the recommended daily limits (50 lux for 8 hours) for light-sensitive materials in a museum environment. Thus, more light is *not* better from a conservation point of view.

For those who wish to create a softer, less brilliant illumination more like that obtained with kerosene or acetylene flames, a 50-75-watt internal-reflector flood lamp, such as those used in household track lighting, might be a reasonable and inexpensive choice. The author has had satisfactory results with bulbs with front diameter of three inches or so. Note that the use of any *frosted* electric bulb in a lantern will result in a softer image on the screen due to the Callier effect mentioned above.

Lamps for the Toy Lantern

Although the 100-watt quartz iodide lamp recommended in Part I physically will fit inside a toy lantern, that bulb is—in the author's opinion—too bright and too hot for this application. This is certainly true for the smaller toy lanterns using approximately 1-inch-wide strip slides.

One solution is to use the recommended 100-watt lamp with a suitable *dimmer*, such as a Variac or SCR (silicon controlled rectifier) controller—an especially good option if you have lots of lanterns and want to keep things standard. Since the toy lantern generally employed an oil lamp, another option is to use almost any frosted bulb of 15-25 watts, at 16 lumens/watt, to give diffuse illumination of roughly the same quality as a lamp flame. Check your hardware store for suitable miniature-base decorator lamps in this wattage range. Any shop that specializes in the

(Continued on page 14)

(Continued from page 13)

wiring of antique lamps could help you locate the necessary hardware.

Dissolve Control

A simple, inexpensive dissolve control can be made by mounting two toggle- or slide-type SCR dimmers side by side so the controls are in *opposite* directions. Thus, with both switches "up," one dimmer is faded "out" while the other is faded "in." By pulling the switches with two fingers on one hand, one projector fades in and the other fades out, making a smooth dissolve.

Moreover, individual control of the two lanterns is not lost by this system: one projector can be "flashed" while the other is projecting a view. With this simple setup, the lightning effects required in the projection of the "Rock of Ages" slide set are easily obtained. Check the wattage rating on the SCR controller to make sure that the bulb being used does not exceed it. (Since most SCRs are rated for about 600 watts, this should not be a problem.) If you feel your electrical wiring skills are not up to this project, any lamp shop should be able to do it for you; this also goes for wiring your lanterns.

1. Carl Edward Egeler and R.E. Farnham, *Picture Projection with MAZDA Lamps*, Bulletin 33-C, (Cleveland: Engineering Department, National Lamp Works of General Electric Co., Nela Park Lamp Works, 1929).
2. Tuttle, Clifton, "Densitometry and Photographic Printing, Illumination of the Negative and Its Effect upon Density" and "Negative Illumination in Projection Printing," *Journal of the Optical Society of America* 24 (October 1934): 272-3, 279-84.
3. Egeler and Farnham, 5.

Life on the Road with The American Magic-Lantern Theater by Terry Borton

The Doggonedist Audition

I imagine it was the same in the old days; life on the road has its moments.

Boston, Massachusetts. This is the big one—part of our new strategy for breaking into the circuit of major-city theaters. I've written letters to a number of theaters in Boston, telling of the wonders of our magic-lantern shows. Now I have an audition at the Coolidge Theater. I'm hoping I can get a booking.

The Coolidge is an old movie palace, now divided into two houses of 600 and 300 seats. The theater is the premier art film center in Boston; they're interested in us because I've told them that the magic-lantern show is grandfather to today's movies. The Director takes me around, trailed by his faithful dog, a huge Labrador named "Volcano." I treat him with respect.

Upstairs in the administrative offices, Volcano is left outside while I set up a mini-show in the Director's office. I darken the windows and set up my lantern. His whole staff, including a young lady who has just arrived for an interview, pile in to watch. I shut the door and start.

I'm showing them a section of our Halloween show—"The Specter Pig" (by Oliver Wendell Holmes of Boston)—about a butchered pig that returns from the dead to haunt its butcher. I'm in my stage-whispered rendition of the climactic scene when the pig enters the butcher's house—done in the dark with no slide. I've got my audience hooked: I can see their eyes big and shining. Then I flash up the bedroom scene—the pig straddles the bed, the butcher flings out his arms in terror—and I belt out:

AWAKE! AWAKE!
DOST THOU YET FEAR TO CLASP A SPECTER'S TAIL?"

Suddenly, the door to the office bursts open. Volcano charges in, eyes wild, fangs bared, ready to defend his master.

He looks around, sees no danger, and sheepishly drops into frantic tail wagging. The audience roars. I get my booking. And with luck, we're into the big city circuit.

Thanks, Volcano. I owe you one.

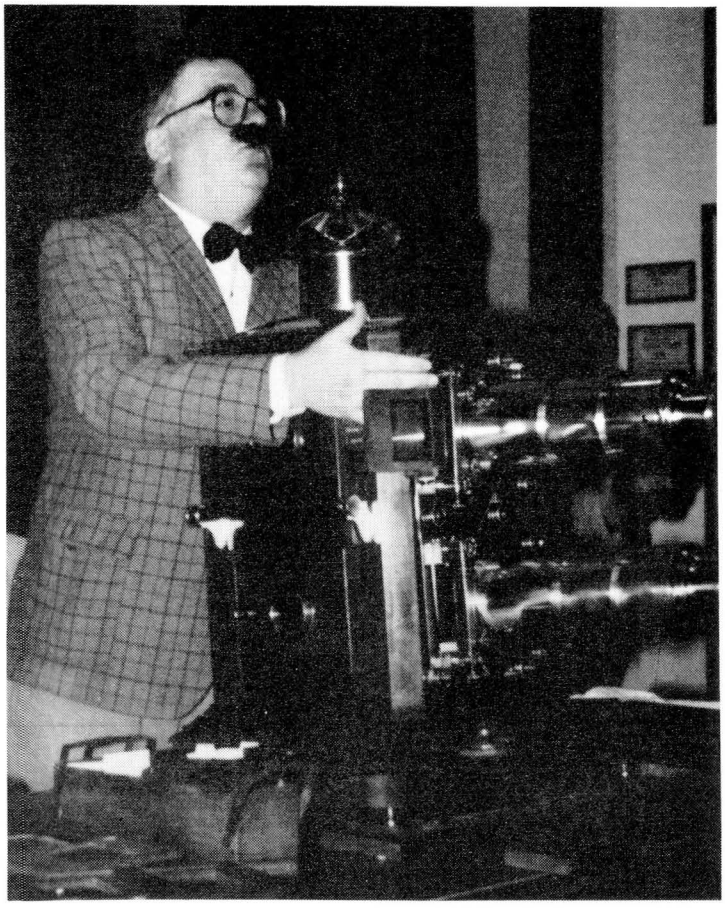
1994 Convention Scrapbook, Niantic, Connecticut

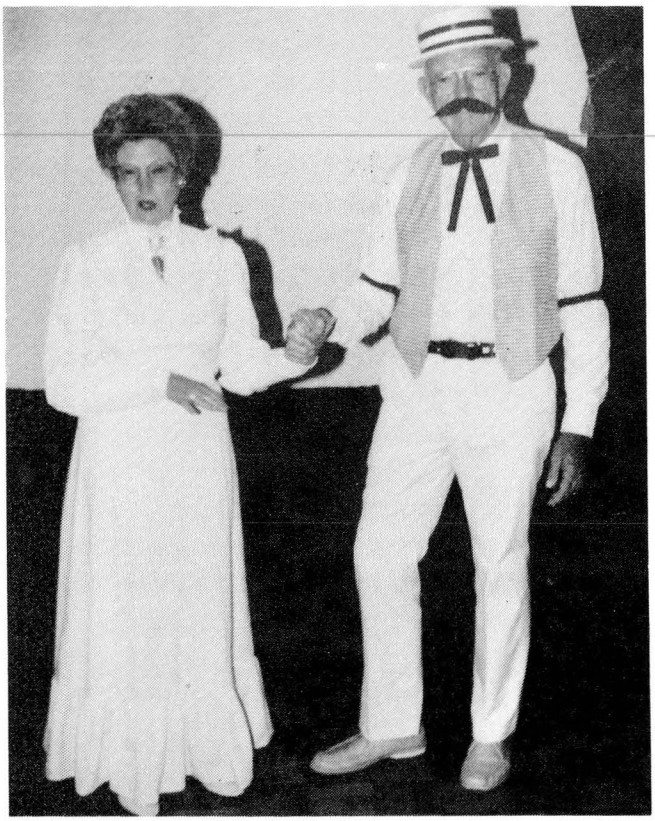
The 1994 convention and business meeting of the Magic Lantern Society of the United States and Canada, hosted 24-26 June 1994 by Terry and Debbie Borton in Niantic, Connecticut, was a grand success.

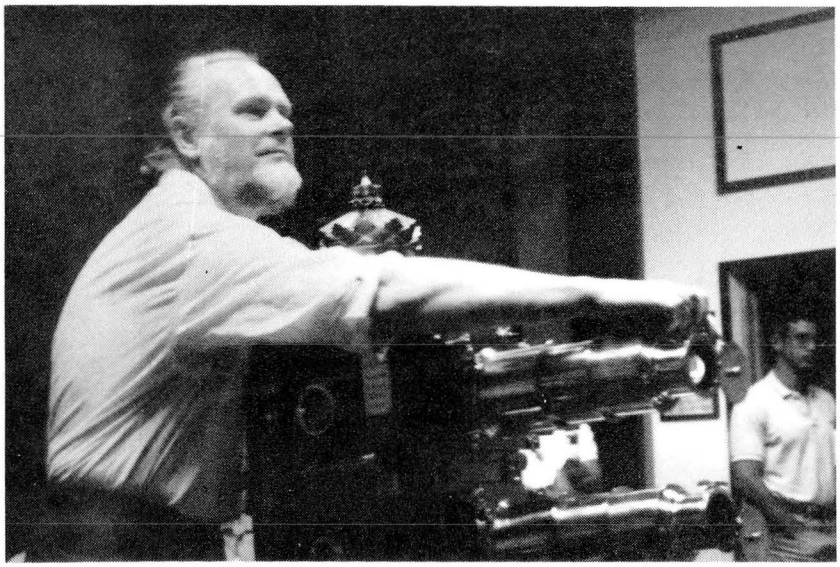
These photographic souvenirs are courtesy of Elgin Smith and Nancy Bergh.

At left, a panel of veteran lanternists offered showmanship tips. *Left to right*: Bob and Sue Hall, Dick Balzer, Mervyn Heard, Larry Rakow, and Terry Borton.

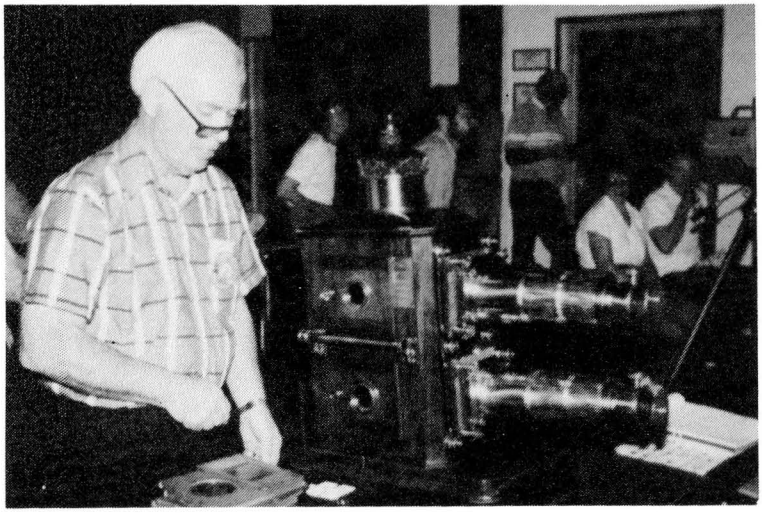
Below, Mervyn Heard introduced "The Old Colonel" to a Connecticut audience. *Below right*, the cast of the American Magic Lantern Theater presented a "Victorian Valentine Show;" *left to right*: Debbie Borton, Ian Crooks, Nancy Stewart, and Terry Borton.

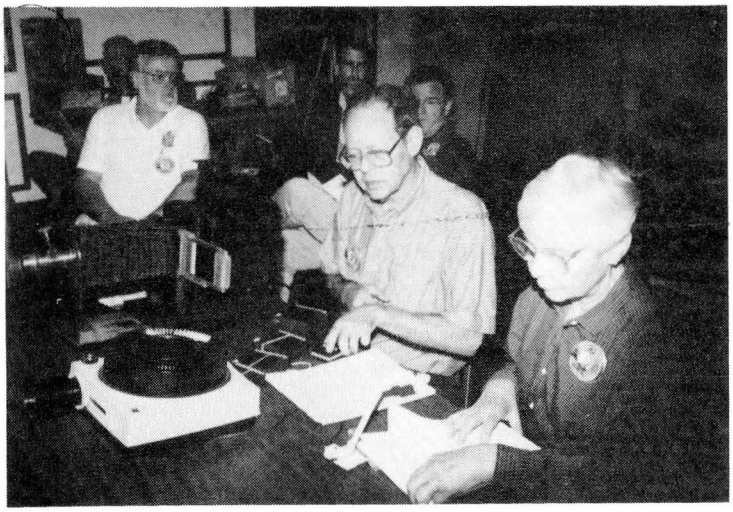


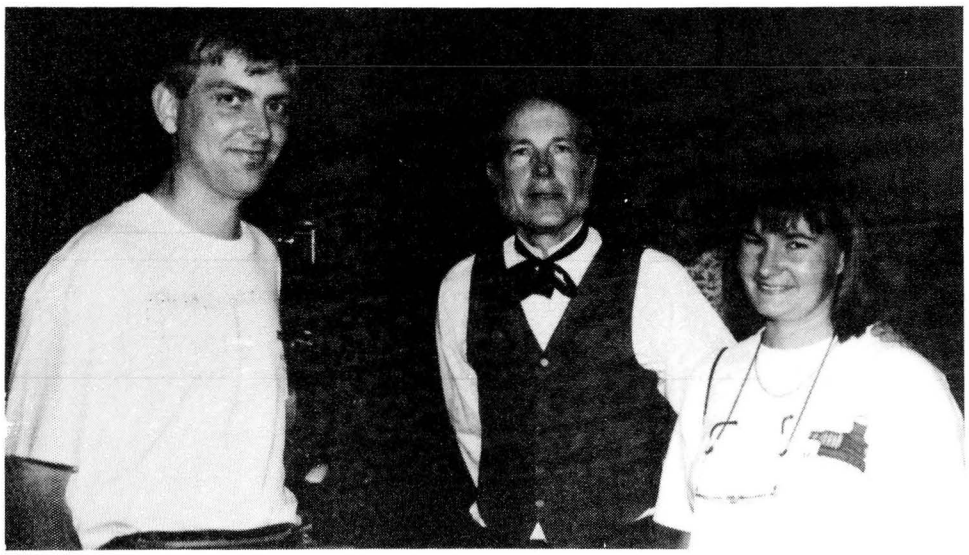


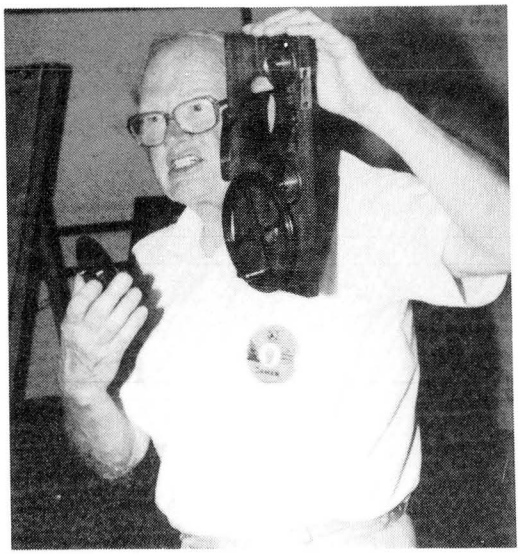


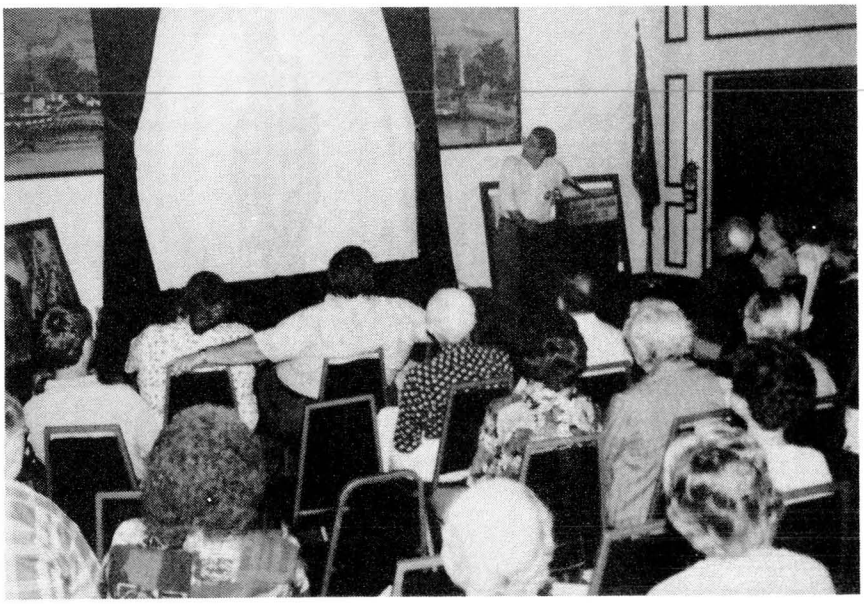
Clockwise from above right: David Evans operated the lantern; David and Muriel Tischler shared the results of their "Search for Albert Bickmore" of the American Museum of Natural History; Damer Waddington and his tri-color mechanical slide; Stefaan and Griet Mulier-Van Buggenhout chatted with Terry Borton following the American Magic Lantern Theater show; Jack Judson reviewed slides; and Betty and Homer Peabody's "Surprise" first MLS*USA/CAN presentation met with favorable reviews.

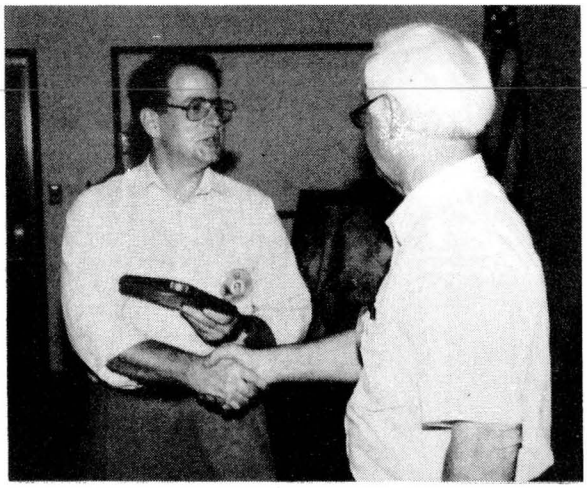




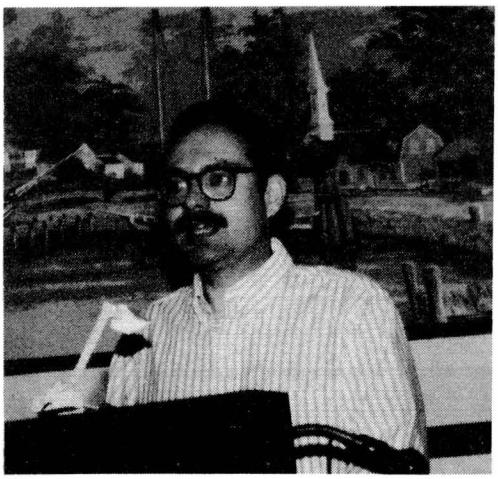


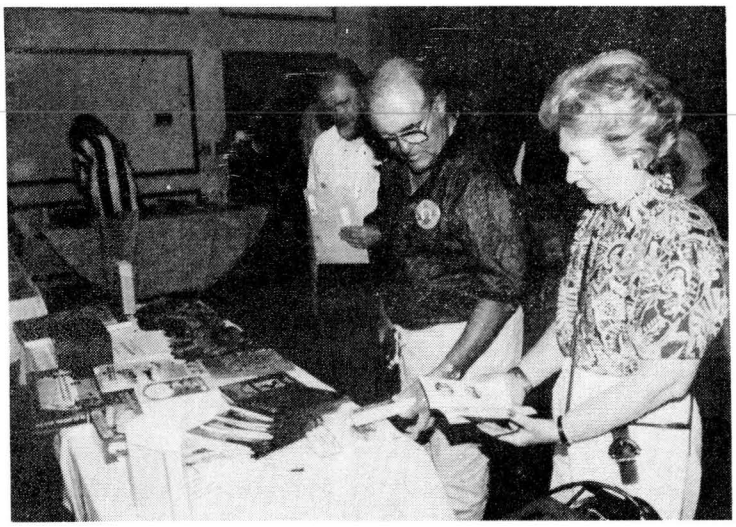


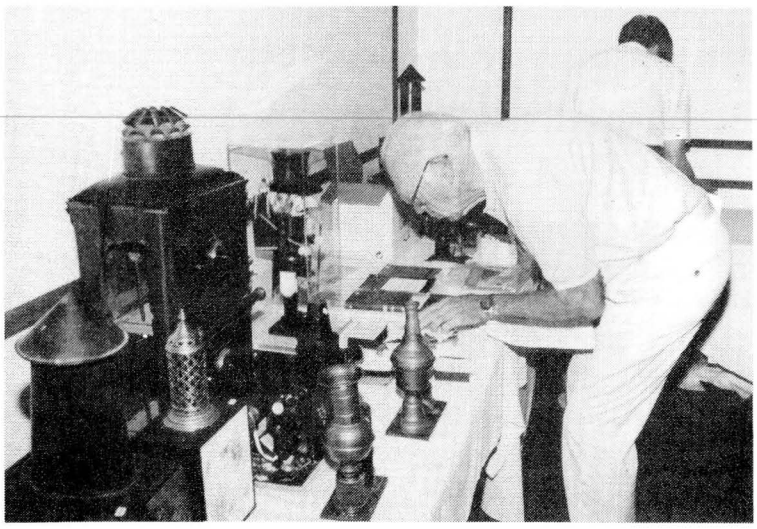


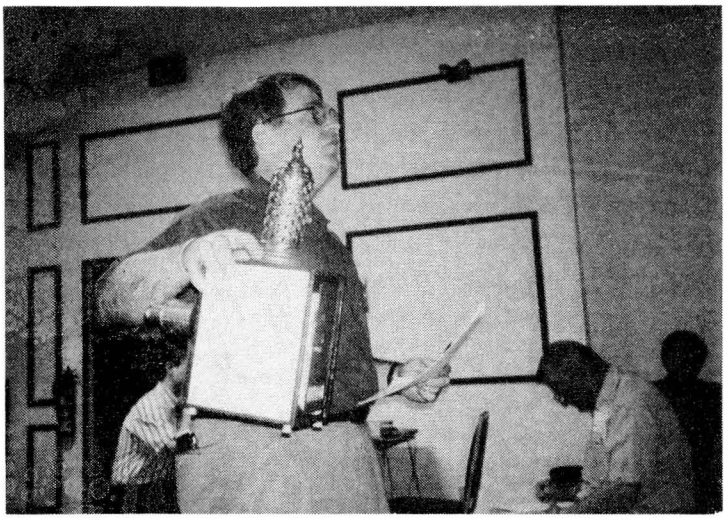


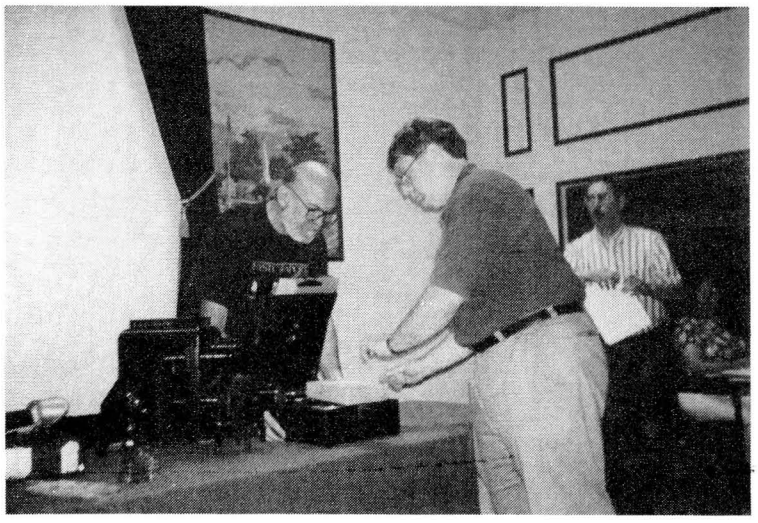
Above left, Dick Balzer lived up to his reputation for fabulous flights of lantern fancy; during "Nosophobia in Niantic" he carried the audience up the Niantic River meeting many familiar faces along the way. *Top and bottom right*, Jack Judson presented past president Richard Balzer and founding president Joe Koch and secretary/treasurer, Alice Koch with certificates of appreciation. *Right*, Debbie Griggs Carter, Museum Specialist at the National Museum of American History, showed highlights of the Smithsonian Institution's magic lantern holdings; John Polnak, Curator of the Chapman Museum, Glens Falls, New York, in "Seneca Ray Stoddard: How a Magic-Lantern Show Created the Nation's Largest Park," introduced members to the photographer and his documentary photographs of the Adirondacks. *Below*, members Elizabeth Shepard, Damer and Joan Waddington, Jack and Phoebe Judson, and Elizabeth and Mike Smith enjoy a special side trip to Mystic Seaport Museum.



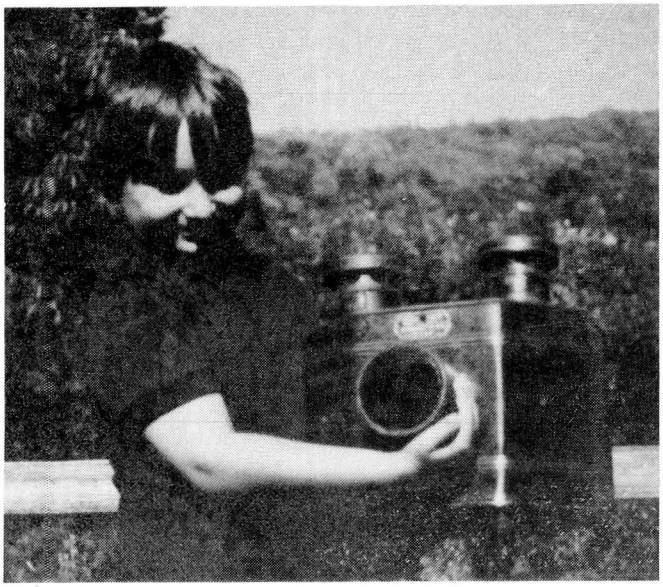


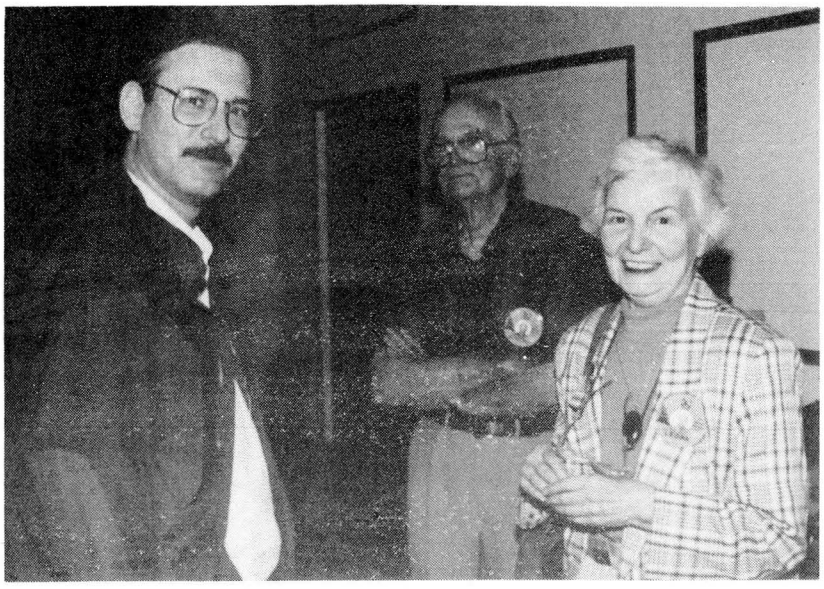


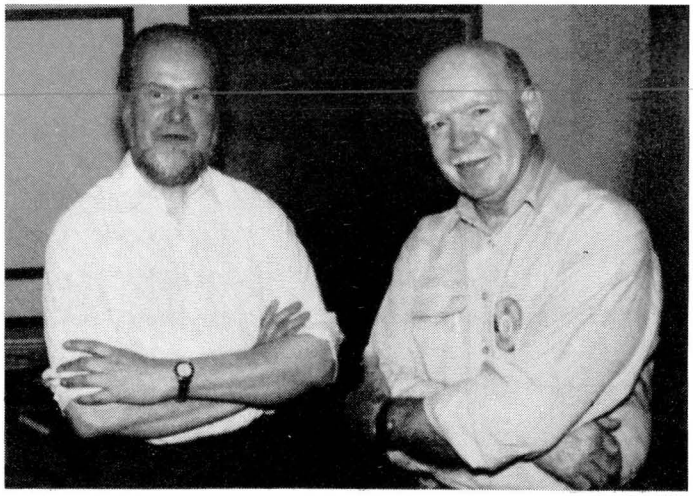




Clockwise from top left: David Evans, Don and Mike Curran and (*right*) Homer Peabody shopped the market and auction stalls; Bob Hall and auctioneers Dick Balzer and Larry Rakow kept the auction running smoothly; Larry Rakow and Willeroy and Leora Wood Wells compared notes; David Harrison Hill, the youngest member to attend the 1994 convention, proudly displayed his latest acquisition, and Dick Balzer hawked a lantern at the auction.







Above left, Alan Kattelle, Alice Koch, Natalie Kattelle, and Joe Koch; *above right,* David Evans and Bob Askren; *at center*, Sharon and Harvey Becker. Celebrating conventioneers at the Gelston House on the Connecticut River, *clockwise from left below*, Jack Judson, Homer Peabody, Larry Cederblom, Debbie Borton, Betty Peabody, Sue Hall, Bob Hall, Dorothy Smith, Phoebe Judson, Terry Borton, Sharon Cederblom, Judy and Ralph Shape (the vacant chair belonged to photographer Elgin Smith!).

Lantern Lights

PROFESSOR OPTIX ON TOUR

Professor Optix (*alias* Larry Rakow) appeared 30 September 1995 at the Fifth Annual Children's Literature in the Curriculum (CLIC) Conference at the University of North Texas, in Denton. The focus of the conference was new educational technologies; Professor Optix was on hand to provide the members with some historical perspective.

In January the Professor will appear at the Wayne County Historical Society, Wooster, Ohio. The Professor writes: "Several years ago, they asked me to kick off a series entitled 'Voices from the Past' and the show was very well received. (It also led to someone offering me a bound copy of *The Magic Lantern* that the Magic Lantern Society of the United States and Canada reprinted a few years ago.) I was quite pleased to be asked back to kick off this year's event."

AMERICAN MAGIC-LANTERN THEATER ON THE ROAD

Terry Borton

Washington, D.C.: In June we performed our *Patriotic Show* for the convention of the League of Historic American Theaters. League theaters, most of which were built between 1850 and 1930, are natural venues for our kind of historical performance, and we have played in a number of them around the country.

Hollywood: We've just returned from doing our *Halloween Show* for the Cinephile Society, an international group interested in early film. We also gave a lecture on the many ways that magic-lantern screen entertainment influenced motion pictures.

Boston: The Coolidge Theater in Boston was the site of our *Halloween Show*, one of our first public shows in a big city outside of Connecticut. The Coolidge, one of the nation's leading independent film theaters, also specializes in unusual live performances. We have been invited back to do the *Christmas Show,* December 28, 1995, for the one hundredth birthday of the first movie shown by the Lumiere Brothers in Paris.

The American Magic-Lantern Theater will be appearing in its third season at the Ivoryton Playhouse, **Ivoryton, Connecticut,** with the following program:

The Victorian Christmas Show!
December 14, 15, 16, 1995

The Victorian Valentine Show!
February 9, 10, 14, 1996

The Victorian Bible Show!
March 24, 1996

KOCHS ON STAGE

Joe Koch

On 9 January 1995, Alice and I put on a lantern show for the P.E.O. chapter of Kitsap County, at Seabeck, Washington. The lady's house was located on a knoll in the middle of seventeen acres served by an old logging road, and you could see forever.

It was a distinguished group—many retired teachers, preachers' wives, and wives of retired admirals, captains, and commanders. Being retired U.S. Navy, Alice and I related to the group in large part. I even got to recount a couple of old navy stories, enjoyed by all.

I put on my standard informational show, which was well received. After the show, I fielded many questions from the group. Many of the ladies remembered magic lanterns from their youth, and some even had them in their classrooms.

P.E.O. stands for "Philanthropic Educational Organization." The group, which was established in 1869, raises money for scholarships and the like.

BEGIN WITH A BANG!

Joe Koch

On 28 January 1995, Alice and I put on a show for our local neighbors. I had just put in my opening slide—"THAT THIS NIGHT'S JOY MAY REACH PERFECTION, PLEASE KINDLY ADD TO THE COLLECTION"—when *WHAMMO!* we were hit by a 5.0 earthquake. It threw me against the wall with quite a jolt. I thought someone had crashed into the house. I ran outside, but no car. When I

(Continued on page 21)

(Continued from page 20)
came back in, one of the neighbors said, "That was some opening!" Despite the rude interruption, we had a great time, with a potluck following.

KANSAS PREMIERE

This fall Elgin Smith was scheduled to present his very first magic lantern program at a meeting of the American Businesswomen's Association in Prairie Village, Kansas. (Elgin claims that his wife, Dorothy, and the program chairwoman "coerced" him!) The presentation covered some magic lantern history and included some fine old wood-framed and slipping slides.

JIM FLANAGAN PRESENTS

Jim Flanagan plans to put on a program in December 1995 for a local historical society. He combines a couple of short silent films, such as "A Trip to the Moon" and "The Great Train Robbery," with a presentation of lantern slides.

NEW ENGLAND MAGIC LANTERN GROUP MEETS

Taking a tip from their Northwestern cousins, who have been meeting regularly for years, about fifteen New England magic lantern enthusiasts got together to share their interests at a day-long meeting in May, hosted by Terry and Debbie Borton.

It was an informal affair, with potluck and general confab.

Jim Flanagan gave a brief history of illumination—illustrated with everything from the candle to arc light—followed by a kiddy show composed mostly of slip slides, including some very unusual animated faces and concluding with "bussing bees."

Leora Wood Wells, one of the first members of the Magic Lantern Society of the United States and Canada and for many years editor of the *Bulletin,* reminisced a little about the early days of the Society and how it was formed.

Dick Moore talked about how he successfully faked a section of a lantern story by using slides not originally part of the set. Justin Kelly showed some pictures of the room dividers he makes with lantern slides, protected from the sun by ultraviolet glass.

Debbie Borton gave a short talk on Joseph Boggs Beale; and then she and Terry performed a short section of the American Magic-Lantern Theater's *Patriotic Show.*

Before and after the presentations, the market was busy, and a number of new enthusiasts who brought their lanterns learned how to make the slide changers work, how to rig a new electric illumination, and the like. Afterwards most of the group adjourned for drinks on Terry and Debbie's deck and watched the boats on the Connecticut River and its turn-of-the-century swing bridge in action.

Everyone had a great time, and the group agreed to meet again next year. 18 May 1996 is the tentative date. All are invited; please call Terry Borton at (203) 345-2574, if you'd like more information.

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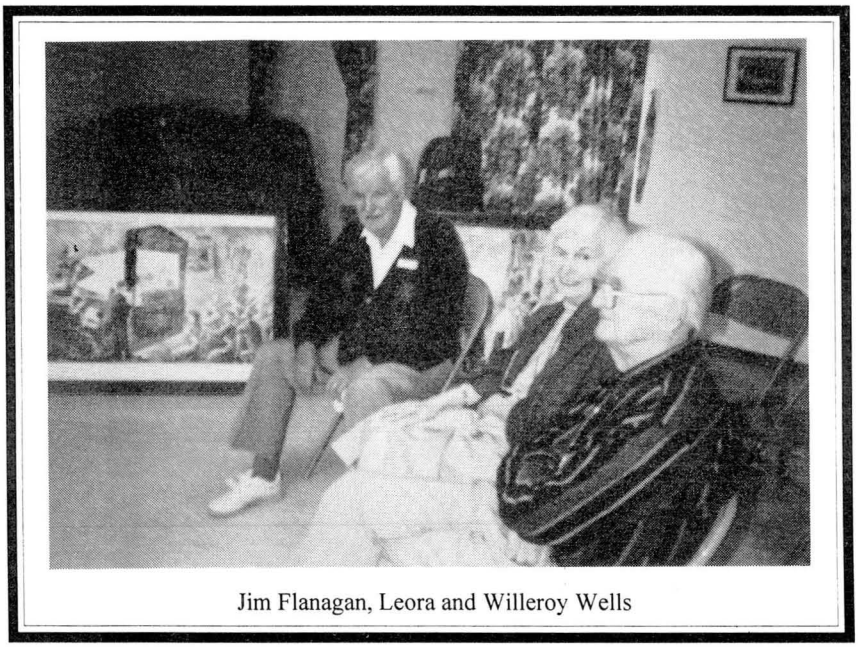


Jim Flanagan, Leora and Willeroy Wells

FROM THE NORTHWEST CORNER

Bob Bishop and Joe Koch

The 1995 annual August meeting of the **Magic Lantern Society of the United States and Canada—Northwest Group** was hosted by Bob and Sue Hall, in Gig Harbor, Washington. Present were Larry Cederblom, John and Betty Potter, Bob Bishop and his daughter Wavil, Harvey and Sharon Becker, and Joe and Alice Koch. Bob Skell sent his regrets.

The weather was fantastic for the potluck affair. Potlucks are just that—last year everyone brought desserts—this year, no desserts! Ah, well, it was good anyway.

After the vittles, we went down to the "Magic Castle Northwest" room to view new collectibles brought by those present and to see the Halls' magnificent collection. (And we knew them when they had only one lantern!) Bob and Sue projected their latest slide acquisitions—"dirty flies and how they put our health in jeopardy"—on the screen and a great time was had by all. The next quarterly meeting was scheduled for Halloween at the Cederbloms.'

AN EVENING AT THE LIBRARY OF CONGRESS

Debbie Griggs Carter

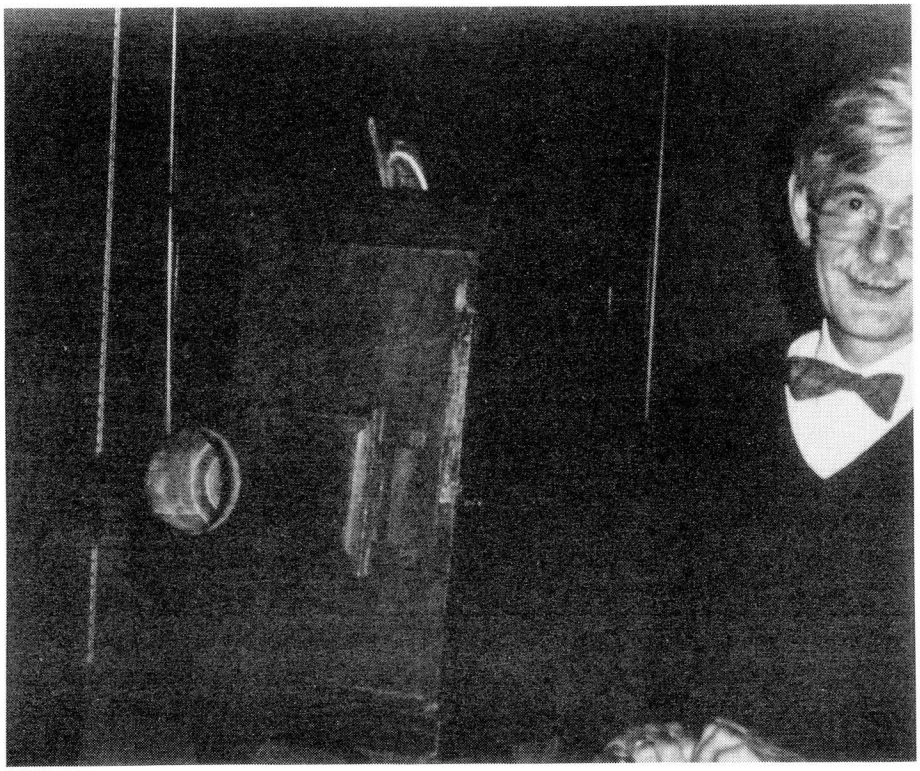
Magic lantern enthusiasts of the Washington, DC, area spent two memorable hours at the Library of Congress on 14 December 1994. David Francis, head of the Motion Picture Office, Library of Congress, gave a demonstration of projected entertainment before the invention of motion pictures. This program was part of the Library's ongoing celebration in 1995 of the one hundredth anniversary of motion pictures. Mr. Francis used his own triunial lantern and a small portion (possibly two hundred) of his collection of lantern slides, most of which he collected in Great Britain. Approximately one hundred people attended the event.

The program's first half was devoted to a demonstration of the historical development of magic lantern slides. He projected—among others—panorama, slipping, pulley, roller blind, hand-painted, and photographic slides. The audience was particularly impressed with the chromatrope effect; one person compared it to special effects during the 1960s. The second half provided the audience with the narrative of a magic lantern show in the nineteenth century. The program ended with the viewing of "Jack and the Beanstalk" and "The Curfew Shall Not Ring Tonight"—each in lantern-slide format as well as an early motion picture version. After the presentation, many people crowded around David Francis to ask about magic lantern history and the collection of slides in the Library of Congress.

A Phantastic Trip to the Christiaan Huygens Theater

Jim and Joan Flanagan

In September Joan and Jim Flanagan and Dick Balzer joined other members of the Magic Lantern Society [Great Britain] at a special two-day meeting in Zeist, Holland, hosted by Willem and Margaret Wagenaar. The Wagenaars rebuilt their gorgeous home in order to house their lantern and peep-show collections, as well as their private



Willem Wagenaar with his Phantascope. Photograph by Jim Flanagan.

theater. A number of programs were given in "The Christiaan Huygens Theater" to a capacity audience of about fifty-five to sixty attendees.

On the bill were a Musical Magic Lantern Show by the Christiaan Huygens Theater and Podium Vocale, a presentation of the Wajang (an Indonesian shadow play) by Mrs. L. Arnoldus, and a demonstration of eighteenth-century slides projected by Wagenaar's phantascope—the oldest known working magic lantern, ca. 1720. "Charlotte the Wonder Dog" delighted the audience by jumping through shadow hoops projected on the screen. The weekend also included busy trading at the "market," and a special tour of the Automatic Musical Instruments Museum in Utrecht.

Visitors to the Castle

In November Jack Judson welcomed some special guests to his Magic Lantern Castle museum in San Antonio, Texas. The first visitors were **Robert Vrielynck** and his wife, from Bruges, Belgium. Vrielynck, an authority in the pre-cinema field, stopped in at the
Castle on his way to Hollywood, where he was to speak at the 1995 convention of the Movie Machine Society. (Incidentally, the president of that society is MLS*USA/CAN member Alan Kattelle.)

Photographica collector and expert **Jack Naylor**, of Boston, was the next one to cross the drawbridge. In December Jack will cover 350 years of optical projection at the next in a series of elderhostel programs he hosts as a joint project of the Magic Lantern Castle and the Witte Museum in San Antonio. Jack's six-hour, three-day course is titled "Magic Lanterns: Father of the Motion Picture, Grandfather of Television."

NOTES FROM THE OLD PROJECTIONIST

By Bob Bishop

[Bob Bishop, "The Old Projectionist" (or "TOP"), keeps in touch with magic lantern aficionados worldwide.]

Jim Robb, of Whitehorse, the Yukon, writes to state, "I may come 'down under' this year. I am very busy doing commercial work but have hopes for TV presentation of my *Colourful Five Percent Magazine*. (Read in all the better cabins of the Yukon.) Also I am kicking around the idea of 'two little kids and their adventures with the Magic Lantern' in a newspaper cartoon series." (I've explained to Jim that the warrants have probably all expired by now. After all, it's been thirty-five years since he has left the Yukon.)

Had not heard from **Willem Tebra** in some time; but, on 12 August 1995, I received a reception invitation—our former member was to be married that month to **Hanneke Rimmelink.** They are now ensconced in their new home in Didam, the Netherlands.

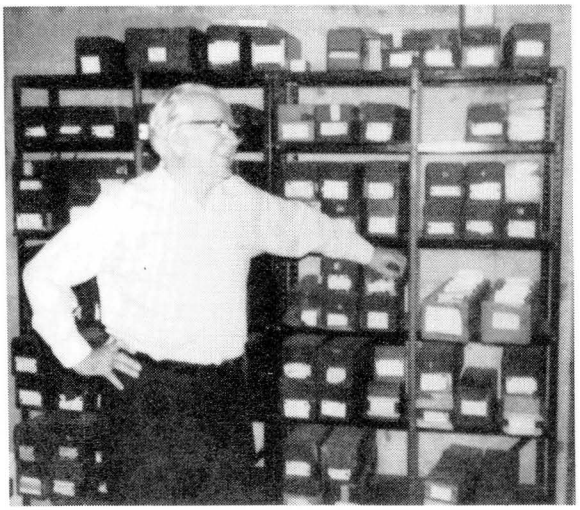
John and Joan Newman, our Society members from around Perth, in Western Australia, have been sojourning in Europe and England. Two weeks in the Loire Valley "where [they] rented a small chateau to celebrate Joan's 50th birthday. The next 10 days in Ireland. Contrary to expectations it was hot and dry. Then 10 days in London where [they] met **John Witts,** who took [them] to Portobello Road and Camden Passage [antique markets]. Visited MOMI [Museum of the Moving Image], an amazing multi-media experience. Continuous magic lantern demonstrations with a real triunial. Took three hours to complete the circuit." The Newmans returned to Australia in late November or early December.

TOP received a letter from Cheney Hall, in Manchester, Connecticut. Cheney Hall is Connecticut's oldest theater. Why the letter? Because the **Bortons'** *Victorian Patriotic Show* illumined the theater on 29 June 1995. No stranger to Manchester, **The American Magic-Lantern Theater** has performed each of its holiday shows in Cheney Hall. Busy people, the Bortons.

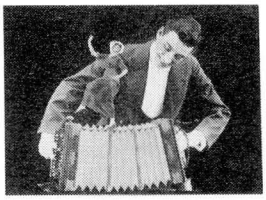
Alice and Joe Koch's daughter-in-law **Sharon Koch,** of Seabeck, Washington, has joined the Magic Lantern Society of the United States and Canada. Joe and Alice gave her a lantern and some religious slides, and already she has given her first magic lantern show.

The John W. Ripley Collection Moves to Minnesota

by Nancy and Margaret Bergh



John W. Ripley—citizen of Topeka, Kansas, for a century now—compiled a wonderful collection of live-model illustrated song slides. The slides, commissioned by publishers of sheet music around the turn of the century, enhanced musical performances (and "plugged" the newest songs) in vaudeville and nickel movie houses. John Ripley researched and actively promoted the collection, with the result that picture editors sought him out for his period slide illustrations. His association with entertainer Max Morath provided a wider audience for the slides—and brought the song slides back home to the stage.



Priscilla Dean grew to be a bigger star in silent films

Twenty-five years ago, through our interest in American popular music, the Bergh family met Max Morath, and he, in turn, introduced us to John. Margaret and John shared an interest in World War I music, and Nancy soon became hooked on the history of illustrated song slides (a contagious condition soon shared by the entire family). Thus, the "Marnan" collection began to develop.

Fred and Megan Karlin

When storage of more than sixteen thousand lantern slides became a problem for John, he sold them to film composer and historian Fred Karlin and his wife, Megan, who became the caretakers of the collection for the next twenty some years. This past spring, the Karlins—who also were members of the MLS*USA/CAN—contacted us: they were moving and would consider selling the slides. After many telephone conversations and much cogitation, we traveled to Santa Barbara to meet the Karlins and purchase the collection. We were fortunate to find a skilled crating company (Cooke's Crating, Los Angeles) and a museum shipper (FAE Worldwide) to transport the collection safely to Minnesota. The monumental tasks of unpacking, processing, and organizing the slides will continue for some time.

Margaret, Nancy, and Patty Bergh with Fred and Megan Karlin in Santa Barbara, CA.

Over the years, with encouragement from John, Max, our family, and other good friends, our collection and research files have grown; and we have put together the occasional program for historical societies and magic lantern society conventions. We feel a bit giddy now, thinking of the new possibilities for research, programs, and other opportunities presented by this amazing influx of live-model illustrated song slides. We thank John W. Ripley and Fred and Meg Karlin for allowing us to share their interest, enthusiasm, and passion for this special collection.

At right, the sheet music cover of an illustrated song expresses our sentiments for John W. Ripley, Honorary Life Member of the MLS*USA/CAN. *Inset,* April 1995 photograph of John Ripley, who celebrated his 100th birthday on 8 February 1995.

DON'T BLAME ME FOR LOVIN' YOU ___

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More Lantern Lights

JULES FISHER'S MAGIC

A former member of the Magic Lantern Society of the United States and Canada is profiled in "Jules Fisher: the Lighting Designer's New York Spot," *Architectural Digest* (Special Issue: Broadway at Home!, November 1995, 238-41, 276, with text by Gini Alhadeff and photography by Kari Haavisto.

Pictured, arrayed upon the dining room shelves, is Fisher's collection of magic lanterns, viewers, and optical toys—a manifestation of one specific facet of his general interest in magic. "Both magic and lighting have to do with illusion," writes the author (p.240), noting that many elements of magic commingle in Fisher's professional work as a theatrical lighting designer.

Fisher has won Tony awards for his work on: Pippin (1972), *Dancin'* (1978), *Grand Hotel* (1989), *The Will Rogers Follies* (1991), and *Jelly's Last Jam* (1992) (p. 238). Other projects include *Jesus Christ Superstar* (1971), *Chicago* (1975), *La Cage aux Folles* (1983), *Angels in America* (1993), and—most recently—*Victor/Victoria* and *Chronicle of a Death.*

I'm an Artist, Photographer, Teacher,
Wizard, Humorist, Traveler, Preacher,

A Manager shrewd, a Lecturer wise,
An Exhibitor seeking a golden prize.

A YOUNG MAN OF PARTS

Bob Bishop

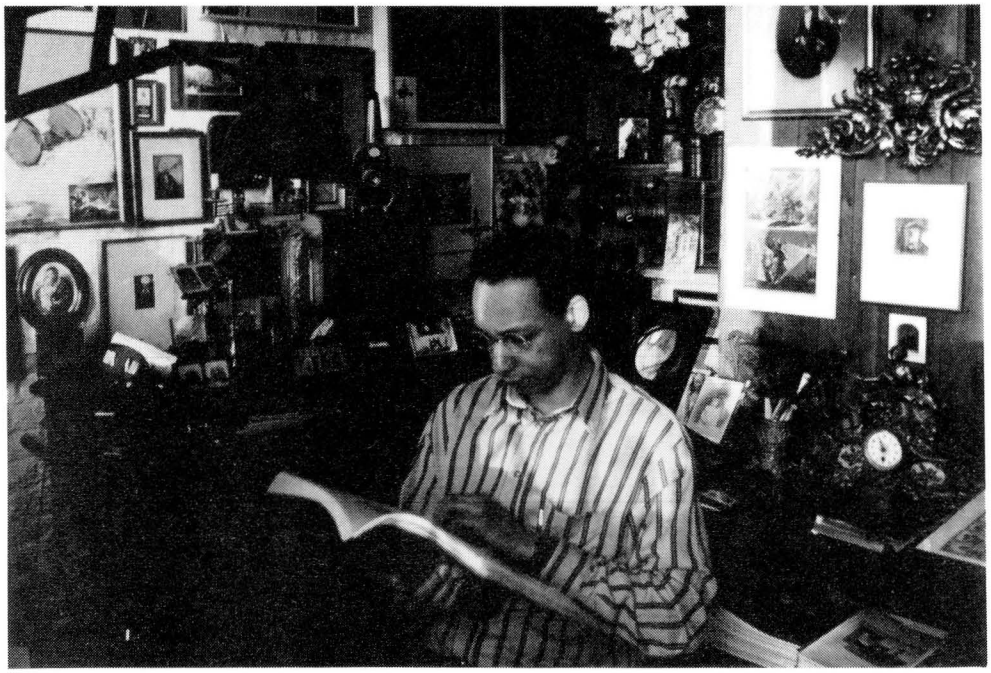
Readers may recall the above excerpt from Theodore J. Harbach's "The Exhibitor's Conundrum" (1892), reprinted in the *Magic Lantern Gazette* 1 (2): 9 (Fall 1990).

Projectionists, for the most part, learn by experience that Harbach was entirely correct about there being many facets to the business of producing a proper magic lantern program.

Some of us learned the lesson early on; some learned it late. Some of us never learned; but here is an instance of how one young lanternist learned part of the lesson on the very day he obtained his first magic lantern. Two friends, the likes of whom we should all have, had pointed him toward the lantern. The fact that his first lantern turned out to be a wonderfully preserved Phantascope, complete with a number of very exotic slides, is beside the point of these few lines—as is the fact that the acquisition of the phantasmagoria projector will undoubtedly be the young man's "open sesame" to fairs, film festivals, and other such events.

On the day Thomas Weynants first saw the Phantascope, he found himself in an old castle at the wed-

(Continued on page 27)

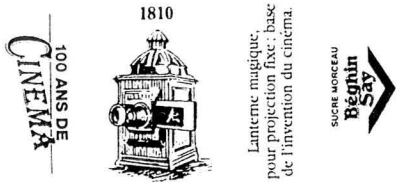


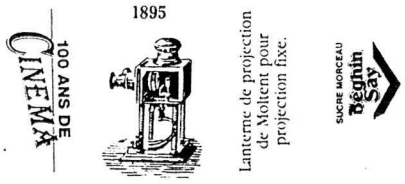
Self Portrait, Thomas Weynants. Photograph from the Bishop Collection.

ding of people he had never met. The parents of the groom, the owners of the castle, invited him to view the lantern. They also invited him to help serve the dinner, chauffeur the bridal couple, and be the private and unofficial photographer of the event. Weynants performed these various duties dressed in decades-old clothing found in the attic, presumably along with the Phantascope.

Surely, Thomas Weynants was given a running start on how to become the Butcher, the Baker, the Candlestick Maker that all of us lanternists are required to be. He is now, reportedly, on the trail of a second Phantascope.

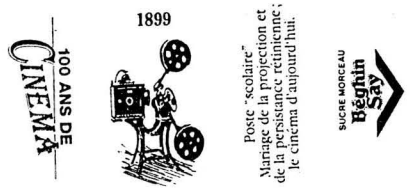
Three Lumps or More?





A few months ago, the Berghs received a small bulky packet in the mail from a cousin presently living in France. Upon opening it, out tumbled five lumps of sugar enclosed in paper wrappers commemorating the centennial of the cinema.
How sweet it is!

Another sample collected by Brian Davis is pictured in "A Little Bit of Sugar," *Magic Lantern Society Newsletter,* No. 42 (September 1995), 2.


100 ANS DE CINEMA
1899
Poste "scolaire". Mariage de la projection et de la persistance rétinienne ; le cinéma d'aujourd'hui.
SUCRE MORCEAU Béghin Say

For Long Winter Evenings

The following is an excerpt from "Editorial," *Popular Photography* (January 1913), 145-6.

The possessor of a stereopticon will find endless pleasure in using as well as in preparing lanternslides during the winter, if a proper screen is provided to receive the projected image, and any sort of reasonable care is used in turning out slides as good as the negatives will yield.

There is no form of entertainment which can surpass a good lantern-slide exhibition, unless possibly it may be motion pictures. There is now available a home motion picture machine which uses a picture smaller than the standard and which is very suitable for rooms of ordinary size. The price is within the reach of many pocketbooks, and the arrangements for renting films are so complete that one can enjoy almost as much sight-seeing at home as one could at an illustrated lecture at which a high price must be paid for a seat. Lantern-slides, too, may be rented; and some firms furnish lectures which may be read by any member of the home circle while the slides are being shown. There seems to be a great revival of interest in slide-making and projection, and we
believe that another year will find the movement in full swing. At any rate, even the isolated camera user, who has not the advantages offered by a camera club, can find and can give more real pleasure through the medium of slides than through the medium of prints.

Classifieds

WANTED: A Ray & Taylor Zoetrope ca. 1880-1890, *complete.* Please send price, condition, etc., to Joe Koch, 2902 28th Street SE, Auburn, WA 98092-7901.

Some background information from Joe: The Zoetrope was invented in 1832 by one W. H. Horn of Bristol, England, but a Frenchman was the first to patent it in 1860. However, it was not marketed in England until 1867. That same year Milton Bradley brought it out in the U.S.A.

Milton Bradley, who was born in Maine in 1836, produced many games and other amusements during his long and productive life. He was an astute businessman, and after the zoetrope had been sold in the USA for ten years, he leased the rights to the RAY & TAYLOR MANUFACTURING COMPANY, of Springfield, MA, who made men's haberdashery. The firm put out a "zoetrope collar box" containing ten of the latest-style men's collars and three sets of zoetrope strips. The box became the zoetrope "drum" after the collars were removed. The price for the whole lot—collars, box and strips—was only twenty cents.

WANTED: Movie Coming Attraction slides. The earlier the better. Highest prices paid. Contact: Ron Krueger, Box 741, Oak Park, IL 60303. Tel: (708) 788-8235.

WANTED: Bob Hall needs slides #33 and #141 from the Keystone 600 Set, plus Card #85 for the same set. Contact: Bob Hall at (206) 851-8566.

WANTED: (1) Wood-framed slides from "Life of Grant" series by T.H. McAllister; (2) original or photocopy of any reading for "Life of Grant" series; (3) dissolving slide "Tramp, Tramp, Tramp" No. 2; (4) any slide from "American Soldier's Dream of Home" dissolving set; (5) other wood-framed or tinted photographic slides with Civil War, other patriotic, western, or maritime themes, (6) *two* wooden carriers for 3-1/4 x 4 inch slides; and (7) lantern slide binder. Contact: Bob Barresi, P.O. Box 381771, Cambridge, MA 02238.

WANTED: Former theater owner, John Morrison, opening a new theater with local arts group, seeks a "stand-up Mutoscope" for hands-on exhibit use in lobby. If you have one for sale or lease, contact: John Morrison, 181 Main Street, North Hampton, MA 01060. Tel: (413) 585-0424.

FOR SALE: (1) Collection of approx. 2,400 magic lantern slides (mostly 3-1/4" square) includes a few mechanicals, children's stories—4 with readings, RR history to 1912, early aviation & worldwide travels of aviator/travel lecturer Major Blake (1920s-1940s), etc. $6,500.00 (Can$). (2) 10 magic lanterns all in need of TLC and repair; 3 with maker i.d.: Müller, Germany, Magic Vue Co., NY, and Millikin & Lawley, London. $1,000.00 (Can$). Contact: Hugh MacMillan, Nor'Wester Partners, 21 Suffolk Street West, Guelph, Ontario, Canada N1H 2H9.
Tel. (519) 824-0126.
FAX (519) 836-2418.

RESEARCH REQUESTS

INFO WANTED: American author, researching book on film/TV versions of Charles Dickens's *A Christmas Carol* and his other Christmas-related works, would like to hear from anyone with slide sets of the *Carol*, or *Gabriel Grub/Dingley Dell* stories from *Pickwick Papers*, or *The Haunted Man,* etc. Would also like to know if there were any panorama or diorama versions. Also looking for British (and other foreign) film, television and filmstrip versions on film or tape—any format. Need unique *Carol*-related advertisements, as well as information on theatre/music-hall versions. Any help will be greatly appreciated and acknowledged in my book. Contact: Fred Guida, PO Box 2142, Branford, CT 06405-1242. Tel: (203) 488-0168.

INFO WANTED: Authors of *Minnesota History* journal article on the birth of the motion picture in Minnesota seek information about Professor Conlin [spelling ?] and his Electric Photograph Machine. According to a report in the *New York Clipper* (4 November 1894), the act appeared at Kohl & Middleton's Palace Museum in Minneapolis: "Prof. Conlin [or Conlan or Conlon?] and the Electric Photograph Machine in the curio hall." Contact: John Dougherty, Minnesota Historical Society, 345 Kellogg Boulevard West, St. Paul, MN 55102-1906.

INFO WANTED: Need information about the historical use of lantern slides in Masonic Lodges. Am scheduled to present a magic lantern lecture as one of a series of public programs in conjunction with an exhibit titled "Drama and Initiation: Theatre and Masonic Ritual, 1869-1929," opening next fall at the Weisman Art Museum in Minneapolis, MN.

I am also working on a university research paper, studying use of children and images of children in WWI propaganda—e.g., home-front programs like the Liberty Loan, Junior Red Cross, community sings & other patriotic events, etc. I need copies of these or related lantern slide images or ML materials. Contact: Nancy Bergh, P.O. Box 19120, Minneapolis, MN 55419. Tel. (612) 825-1854.